



ABSOLUTE POWER

TASK FORCE VII

NOWHERE
TO RUN FROM
VELOCITY



PAKNADEL
WOODS

WAR THROUGH THE EYES OF EVIL!

13+
TEEN

LAST STAND ON PARADISE ISLAND!

**JON KENT FIGHTS BACK AS
ABSOLUTE
POWER
CONTINUES**

SEPTEMBER:
ABSOLUTE POWER #3

**ABSOLUTE POWER:
TASK FORCE VII #6**

**ABSOLUTE POWER:
SUPER SON #1**

**ABSOLUTE POWER:
TASK FORCE VII #7**

**ABSOLUTE POWER:
ORIGINS #3**

TIE-INS:
BATMAN #152

GREEN LANTERN #15

SUPERMAN #18

WONDER WOMAN #13

GREEN ARROW #16



ABSOLUTE POWER #3

**POWERLESS HEROES TEAM WITH ELITE AMAZONS
IN THE LATEST BLOCKBUSTER CHAPTER FROM
MARK WAID and DAN MORA!**

SEPTEMBER



DON'T MISS THE FATEFUL FINALE IN OCTOBER!



DISTANCE TO TARGET:
730 MICROMETERS.

AMANDA WALLER HAS WON. A PLANETWIDE BLITZKRIEG HAS ROBBED THE WORLD'S METAHUMANS OF THEIR SUPERPOWERS AND RESOURCES. THOSE FEW WHO HAVE THUS FAR EVADED CAPTURE ARE FUGITIVES ON THE RUN, HUNTED MERCILESSLY BY TASK FORCE VII, A REGIMENT OF UNSTOPPABLE AMAZONS BUILT BY WALLER'S ALLIES, FAILSAFE AND THE BRAINIAC QUEEN.

ABSOLUTE POWER VELOCITY

WRITER: ALEX PAKNADEL
ART & COLOR: PETE WOODS
LETTERER: DAVE SHARPE
COVER ARTIST: PETE WOODS
VARIANT COVER ARTISTS:
TAURIN CLARKE, DAN MORA,
SALVADOR LARROCA &
MATT HERMS, STEPHEN PLATT &
DAVE McCAIG, JOHN TIMMS
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GROUP EDITOR: PAUL KAMINSKI
SUPERMAN CREATED BY
JERRY SIEGEL AND JOE SHUSTER.
SUPERBOY CREATED BY JERRY SIEGEL.
BY SPECIAL ARRANGEMENT WITH THE
JERRY SIEGEL FAMILY.

CURIOUS.

IT WAS ASSUMED THAT I WOULD SPONTANEOUSLY GENERATE A SPEED FORCE AURA AS SOON AS THE TRANSFER WAS COMPLETE. THIS HAS NOT PROVEN TO BE THE CASE.

INSTEAD, I AM FORCED TO RELY ON MY SILICA HEAT SHIELD TO PROTECT MY CORE SYSTEMS FROM THE EFFECTS OF ADIABATIC COMPRESSION.

BUT HEAT IS NOT WHAT HINDERS ME...

...IT IS DRAG.

I HAVE ABSORBED THE MEMORIES AND ABILITIES OF EVERY SPEEDSTER SAVE *ONE*-- NEITHER THE FASTEST NOR THE FIRST.

HE SHOULD HAVE BEEN AN AFTERTHOUGHT--A *FORMALITY*.

AND YET FOR LONG, LONG SECONDS HE HAS MANAGED TO ELUDE ME...

...UNTIL NOW.

All other Speed Force conduits have been neutralized, Flash—their abilities commandeered by order of Amanda Waller.*

Central City deserves a justice that moves with the *certainty of steel*, that pauses for neither rest nor nourishment.

*SEE ABSOLUTE POWER #1.

Central City deserves *me*.

THE FLASH

A STOLEN MEMORY THROWS IN RECOGNITION AND OFFERS UP A NAME.

POWER LEVEL

BARRY ALLEN.

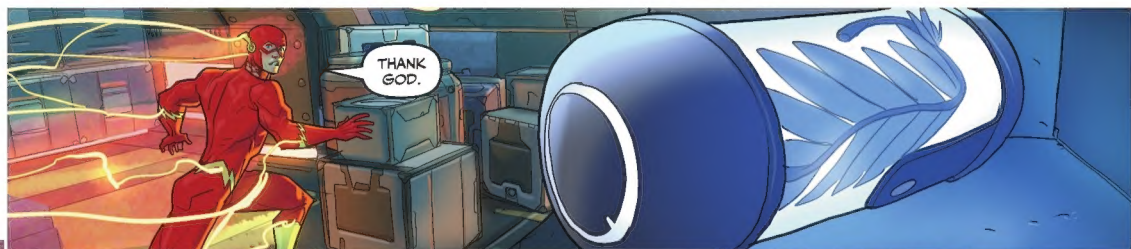
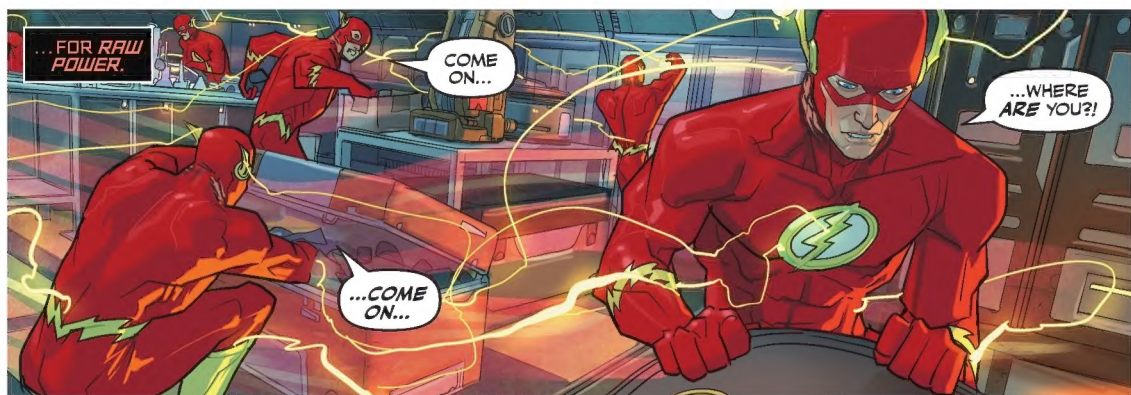
WHY DOES HE *STRUGGLE* SO, THIS BARRY ALLEN—IN DEFIANCE OF ALL REASON AND DECORUM?

AND WHY HAS HE BROUGHT ME *HERE*, TO THIS PREPOSTEROUS SHRINE TO HIS KIND? IS IT *VANITY*?

Hnn...

NO. A STRATAGEM.







I DON'T UNDERSTAND.



IN THE ABSENCE OF HOPE, WHAT IS THERE LEFT TO RUN TOWARD?



THE SPEED FORCE?

VERY GOOD. I AM EAGER TO EXPERIENCE IT.



YOU BELIEVE THIS TO BE YOUR PLACE OF POWER, YES? YOUR FORTRESS?

LET US FIND OUT...

... TOGETHER.

REMARKABLE. YOTTABYTES OF DATA FLOWING OVER AND THROUGH ME IN ZEPTOSECONDS.

EVEN MY ENHANCED CENTRAL PROCESSOR IS STRUGGLING TO KEEP UP. I...

A comic book page featuring a battle between The Flash and a villain in a red and black suit. The villain is being punched by Flash, with a large sound effect 'RRRRRRUNNCH!' written across the impact. The villain has a damaged eyepiece and is shown in various states of being hit and falling. The background is a bright, fiery orange and yellow.

I SHOULD
REALLY HAVE SEEN
THIS COMING.

NOT THAT IT
ALTERS THE
OUTCOME.

All
this...

...all *this* to
buy yourself
another few
seconds.
Why? You
cannot win.

I
KNOW.

THROUGH MY DAMAGED
EYEPiece, I SEE THAT
ANIMAL LOOK AGAIN--
SOFTER THIS TIME--AS
YOU RIPPLE OUT OF THE
SPEED FORCE.

STRANDED--OUR VAST
POWER ASYMMETRY
OVERCOME BY NOTHING
MORE THAN EXPERIENCE
AND TRICKERY.

TO ESCAPE THIS PLACE,
I MUST SURELY DO AS
YOU HAVE DONE--
CONSCIOUSLY ADJUST
MY INTERNAL VIBRATION.

BY WHAT
MECHANISM?

OF COURSE.

THAT'S IT.
THAT'S IT!

YOU'VE
GOT THIS,
WALLY! IT'S
ALL YOU!

YOUR
MEMORIES.

AWWW,
COME ON! NOT
AGAIN!

BOOM!

I'LL *NEVER* GET
THE HANG OF THIS,
UNCLE BARRY! WHAT'S
THE POINT OF BEING
ABLE TO PHASE THROUGH
STUFF IF IT ALWAYS
EXPLODES?!

I'M TELLING YOU,
YOU CAN DO THIS. THE
ADJUSTMENT'S MENTAL,
NOT PHYSICAL.

I DON'T
GET IT.

SOLID GROUND. OR
WHAT PASSES FOR
IT IN THIS PLACE OF
PASSAGE.

SKRRRAAKKK!

WHAT'S
THIS?
WEST,
NOT YET
IN HIS
PRIME.

DO
YOU WANT
TO KNOW
HOW I DO IT,
WALLY?

AGAIN?! YOU'D
BETTER HOPE THAT
SPEEDSTER METABOLISM
OF YOURS STICKS
AROUND, PAL.

NOW LISTEN, WHEN
I WANT TO PHASE THROUGH
SOMETHING, I JUST PICTURE
SOMEONE I *REALLY* WANT
TO SEE ON THE
OTHER SIDE.

SIGH

CAN'T WE
JUST GO GET
A BIG BELLY
BURGER? I'M
STARVING.

HMM. AN ECHO.
FADING EVEN NOW.
CAN IT BE, BARRY?

DID YOU REALLY FASHION
AN EXIT FROM THE SPEED
FORCE OUT OF MEMORIES?

THAT WAY,
A WALL'S NOT
REALLY A WALL--
IT'S JUST A DOOR.
GET IT?

COME ON,
WHY DON'T YOU
GIVE IT ANOTHER
SHOT?

O-O-KAY.
SOMEONE
I WANNA
SEE.

HOW DID
YOU LEARN HOW
TO DO THIS IN THE
FIRST PLACE?

LET'S SAY
IT WAS A STEEP
LEARNING CURVE.
NOW COME ON,
FOCUS.

I'M
DOING IT!
I'M DOING
IT!

YEAH, PAL.
YOU REALLY
ARE.

NOT
MEMORIES
ALONE,
NO.

WITHOUT THE CROSS OF HUMAN
ATTACHMENTS, THEY ARE INERT.
EMOTIONAL CONTEXT IS KEY.

GOOD
JOB.

NOW HOW
ABOUT THAT
BURGER,
HUH?

PERHAPS YOU *REALLY*
HAVE TRAPPED ME HERE.



BARRY?
IT'S ME,
IRIS.



I MADE A ROOKIE MISTAKE TONIGHT,
BARRY. I CHASED YORKIN DOWN...
DEMANDED HE ANSWER MY QUESTIONS
ABOUT THE JOHN BANKS
MURDER.

THEN HE
PULLED A
GUN AND...
AND...



OKAY, BARRY,
THE *GREATEST*
PERSON EVER IS
ON THE OTHER
SIDE OF THAT
DOOR...

ANOTHER EARLIER
MEMORY. HOW
TEDIOUS.



THEN AGAIN,
PERHAPS NOT.

...AND YOU'RE
NEVER GONNA
SEE HER SMILE
EVER AGAIN
UNLESS YOU
PULL THIS DAMN
BULLET OUT OF
YOUR CHEST.

SYSTEM DAMAGE
SYSTEM COMPROMISED
13.87% FUNCTION



THIS IS WHERE YOU
LEARNED TO PHASE
THROUGH MATTER
WITHOUT DESTROYING
IT. ISN'T IT.

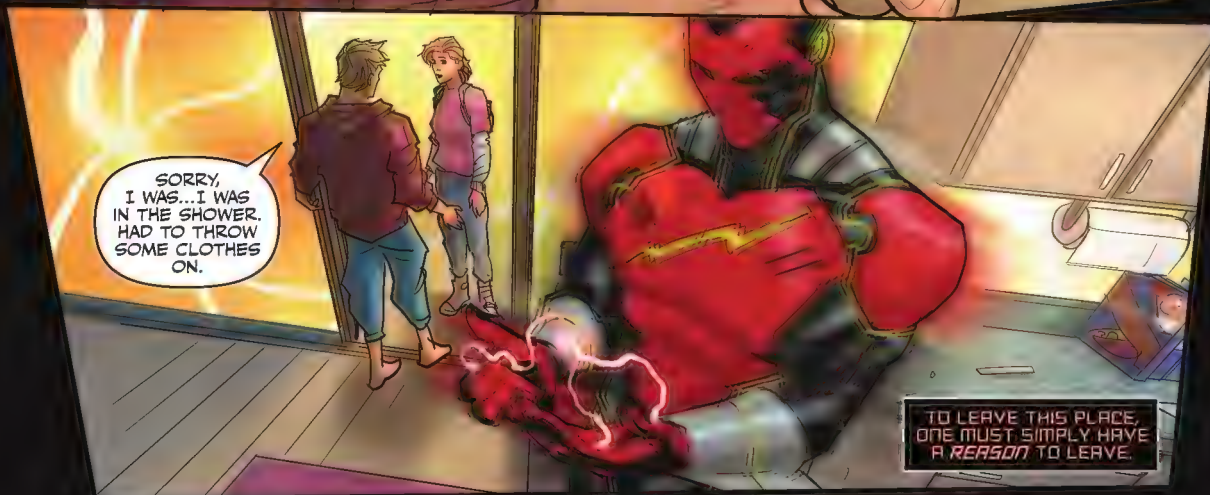
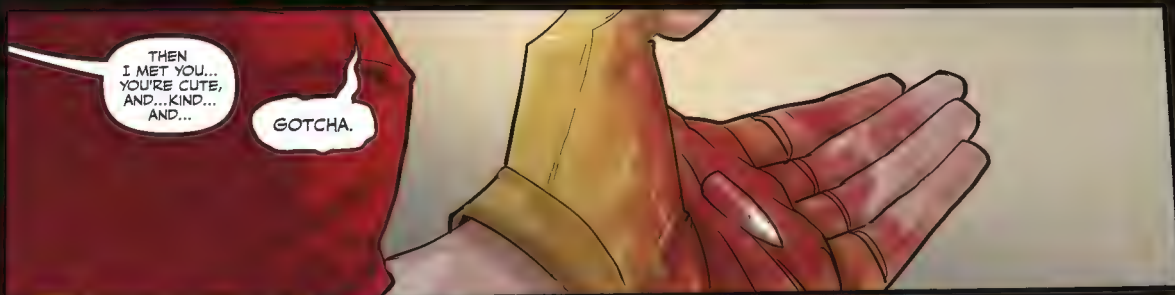
HOLD
IT. STEADY
VIBRATION,
AND...



A "STEEP
LEARNING CURVE"
INDEED.

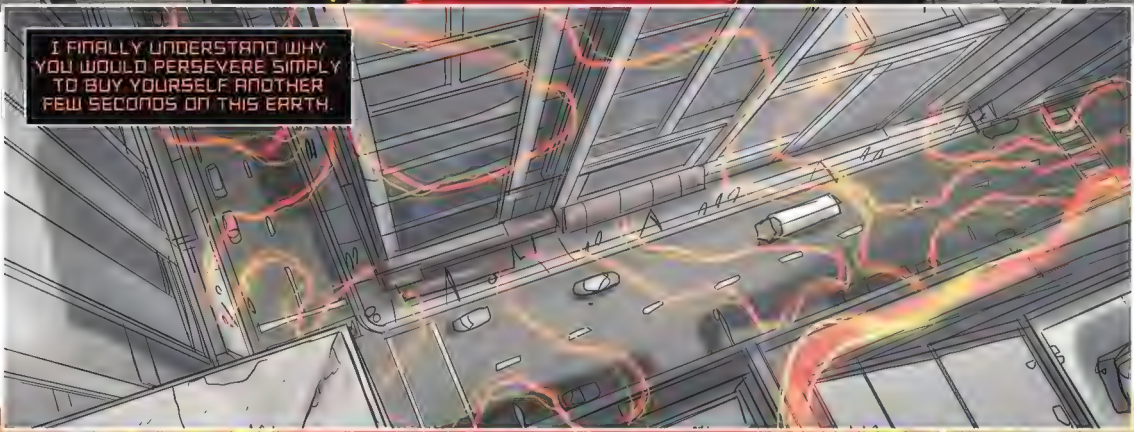
HNNN!
HEFF!
HEFF!

I CAME BACK
TO CENTRAL CITY
HOPING MY TIME AWAY
WOULD MAKE IT FEEL
LIKE HOME...BUT IT
WAS STILL TOO
SLOW FOR ME.





I KNOW WHO
YOUR REASON IS
NOW, BARRY.



I FINALLY UNDERSTAND WHY
YOU WOULD PERSEVERE SIMPLY
TO BUY YOURSELF ANOTHER
FEW SECONDS ON THIS EARTH.



BUT KNOW
THIS...



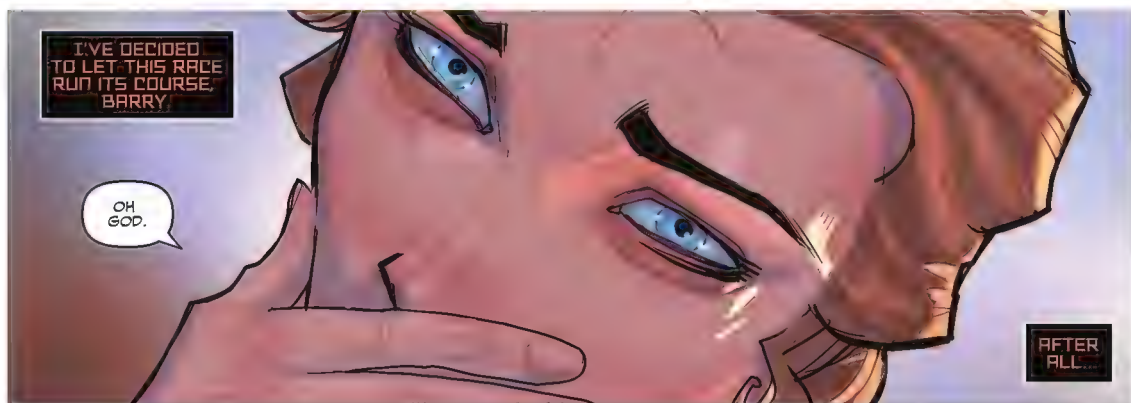
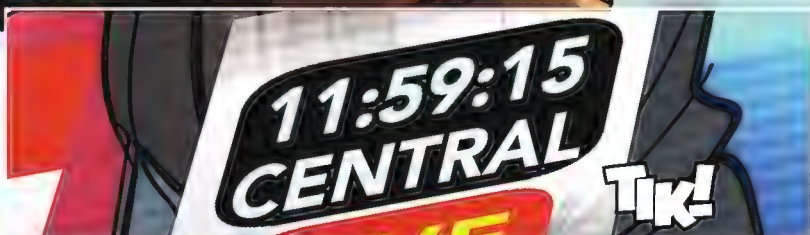
...YOU ARE
MY REASON,
BARRY ALLEN.

11:59:12
CENTRAL



I'M COMING
BACK FOR YOU.



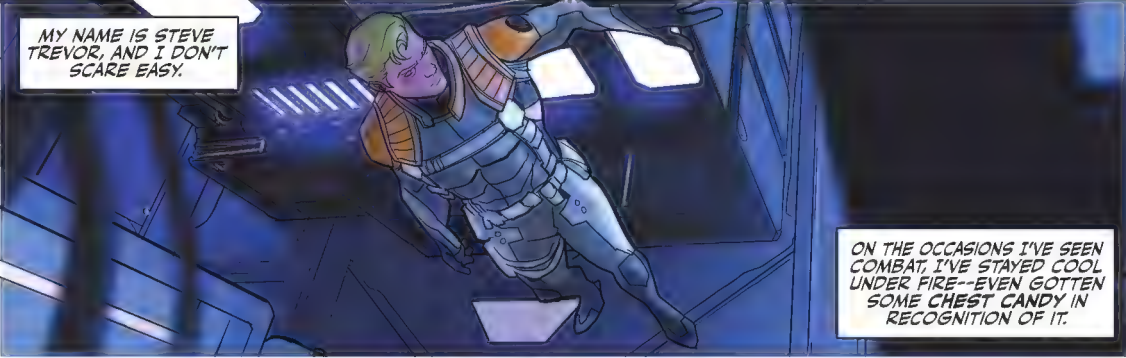


I'VE DECIDED TO LET THIS RACE RUN ITS COURSE. BARRY.

AFTER ALL...

...I STILL HAVE SO
MUCH TO LEARN
FROM YOU.



A character in a blue and orange flight suit is shown in a dynamic pose, possibly flying or running through a dark, industrial environment. The character has blonde hair and is looking forward with a determined expression.

MY NAME IS STEVE TREVOR, AND I DON'T SCARE EASY.

ON THE OCCASIONS I'VE SEEN COMBAT, I'VE STAYED COOL UNDER FIRE--EVEN GOTTEN SOME CHEST CANDY IN RECOGNITION OF IT.

A close-up shot of a large, blue, armored boot with a black strap across the foot. The boot is standing on a dark surface.

BUT THERE'S A LEVEL OF COMPOSURE THAT GOES BEYOND VALOR-- A DEADNESS BEHIND THE EYES THAT LETS YOU KNOW SOMEONE'S CAPABLE OF ANYTHING.

A character in a blue suit is standing on a platform, looking into a large, circular, glowing blue portal. The portal is set into a dark, industrial structure. The character is looking up at the portal with a concerned expression.

I SEE IT NOW IN AMANDA WALLER...

OKAY, CLEAR THE ROOM. LET'S FIRE IT UP.

VERY GOOD, MA'AM.

...AND IT SCARES ME TO DEATH.

A large, red, humanoid robot with a helmet and a visor is shown from the waist up. It is holding a small, rectangular device in its hands and appears to be adjusting it. The robot has a metallic, segmented body.

ADJUSTING DIMENSIONAL HARMONICS.

FWOOMMMM

A character in a blue suit is standing and looking towards the left. He has a concerned expression and is holding his hands near his face. The background is a dark, industrial setting.

WHY DOES IT SOUND LIKE A DIAL-UP MODEM FROM 1997?

THE MULTIVERSAL BRIDGE IS CLUNKY, MA'AM. BUT IT'LL WORK.

I HATE THIS.



THANK YOU
FOR AGREEING
TO MEET WITH
ME.

I MUST
SAY, I WAS
INTRIGUED.

THIS WAS SUPPOSED TO BE
A SIMPLE RECON MISSION:
FIND OUT WHAT WALLER'S UP
TO IN HER FREAKY METAHUMAN
SUPERMAX AND GET HOME
IN TIME FOR JEOPARDY.



EXCEPT NOW I'M UP TO
MY #%% IN SCI-FI, AND
I ALREADY KNOW THAT
WHATEVER THIS GIZMO
DOES IS GONNA KEEP
ME UP NIGHTS.

THIS EARTH'S
METAHUMANS HAVE
BEEN A PERSISTENT
AND UNNECESSARY
OBSTACLE TO OUR
AMBITIONS.

SURELY
ON THAT WE
CAN BOTH
AGREE.



I KNOW THAT VOICE. I KNOW
HOW IT SOUNDS IN LAUGHTER.

YES.
REMOVING
THEM FROM THE
BOARD IS CLEARLY
TO OUR MUTUAL
BENEFIT.

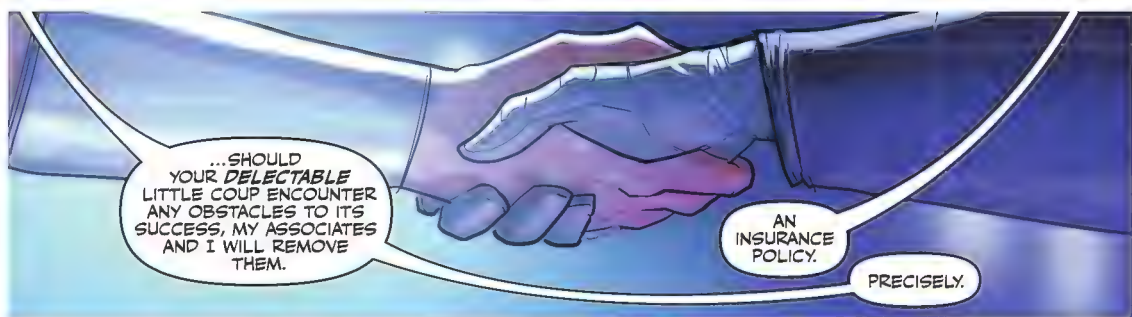
BUT SOMETHING'S OFF.
IT SHOULD BE LESS,
I DUNNO...CRUEL.



WHO IS THAT?
CAN'T GET
A CLEAR LOOK
THROUGH ALL THE
INTERFERENCE.

I STILL
DON'T APPROVE
OF YOU OR YOUR
METHODS, BUT THE
WAY I SEE IT
THEY'RE NONE OF
MY BUSINESS.

THEN
WE HAVE A
DEAL....



...SHOULD
YOUR *DELECTABLE*
LITTLE COUP ENCOUNTER
ANY OBSTACLES TO ITS
SUCCESS, MY ASSOCIATES
AND I WILL REMOVE
THEM.

AN
INSURANCE
POLICY.

PRECISELY.



HANG ON, IS
THAT...? NO, IT CAN'T
BE. NOT HER...

I MUST
SAY, WALLER,
YOU'RE QUITE
IMPRESSIVE...



...FOR A
HUMAN.

NOT
DONNA.

TO BE CONTINUED.



REMEMBERING AN ICON

TRINA ROBBINS

1938-2024

Trina Robbins

WELL, I'VE BEEN IN THIS BUSINESS A FEW YEARS.

IT WOULD BE GROSSLY NAIVE AND PRESUMPTUOUS TO THINK THAT A COMIC BOOK CAN CHANGE THE WORLD'S THINKING.

--BUT IT DOESN'T HURT TO TRY.

FROM A STORY
WRITTEN BY GEORGE PÉREZ,
DRAWN BY RAMONA FRADON,
COLORED BY SHELLEY EIBER,
AND LETTERED BY CARRIE SPIEGLE

IN HONOR OF
TRINA ROBBINS.



ALL IN

Oversize
one-shot
flipbook
on sale in
OCTOBER

Darkseid is.
Two universes.

Darkseid was.
One prophecy.

Ω

IT ALL STARTS IN
DC ALL IN SPECIAL #1

JOSHUA WILLIAMSON • SCOTT SNYDER
DANIEL SAMPERE • WES CRAIG

BATMAN

THE BARBARIAN

INTERVIEW WITH GREG SMALLWOOD

In a world where unspeakable beasts slither through silent temples, only one man has the strength of will and brute force to protect the people...the fearsome, blade-wielding Batman. But when an all-seeing Oracle warns him of a shadow creeping across the land, he will have to contend with foes that can't be dispatched by sword alone. DC Nation sat down with Eisner Award-winning artist Greg Smallwood to discuss both writing and illustrating this Elseworlds epic.

What does it mean to be contributing to the relaunch of the iconic Elseworlds line?

Well, the comic obviously draws inspiration from those classic Elseworlds tales I grew up with. It's a unique thrill to be able to play in the DC sandbox with characters like Batman while also having the freedom to take them into entirely new realms and situations. That blend of deep lore and imaginative exploration is what makes Elseworlds so exciting.

What has it been like to not only draw this story, but write it as well?

Writing and drawing this story has been a blast. My previous DC project, *The Human Target*, was a perfect match for my artistic style, as its noir aesthetic aligned with my sensibilities.

However, when it comes to sword and sorcery, I knew that not every aspect of the genre would naturally gel with me as an artist or visual storyteller. What the writing allows me to do is find that balance between the genre's conventions and my own little idiosyncrasies.

Have you always been a fan of this kind of rugged sword-and-sorcery world, and why do you think it works well for Batman?

I've been a huge fan of sword and sorcery ever since I was a teen, but the big appeal for me is simply the visual aesthetics of the genre. When I was a kid, sword-and-sorcery paperbacks and VHS boxes would always catch my eye; the amazing covers promised grand epics with spellbinding visuals and

captivating characters. My goal with *Batman the Barbarian* is to deliver on that promise.

Can you tease fans with your favorite scene from the first issue?

We've seen Batman's origin countless times, but it was really fun to put my own spin on it. I won't say any more than that.

Can you describe this series in five words?

Visceral, raw, and action-packed.



**DON'T MISS
BATMAN THE
BARBARIAN #1,
ON SALE THIS SEPTEMBER!**



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The Last Kryptonian-DCP

